

AMERICA'S GREATEST ENGLISH ARTIST!



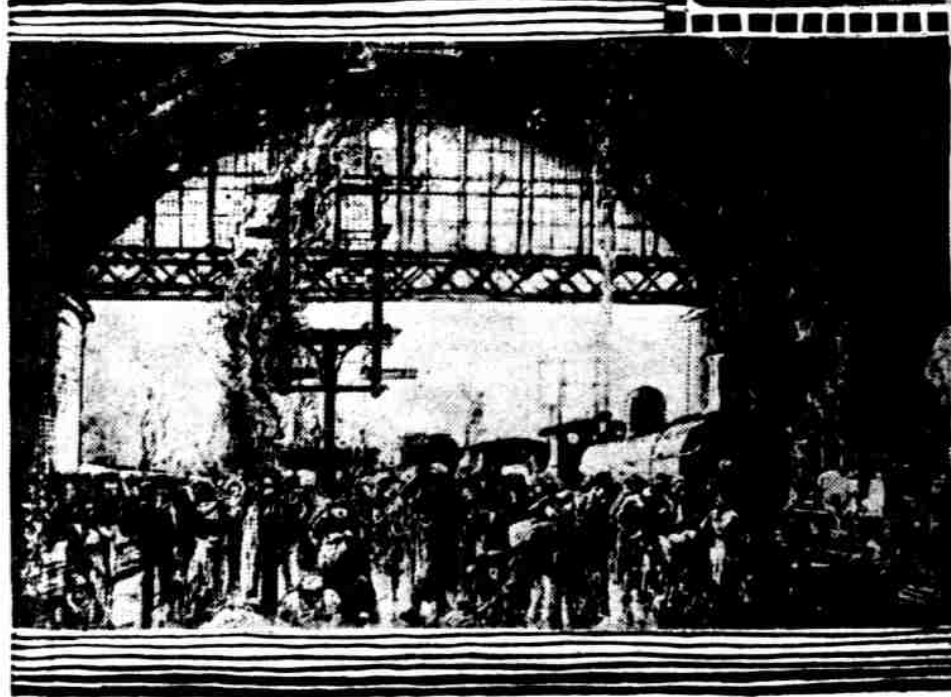
FRANK BRANGWYN



POSTER MADE FOR THE BELGIUM AND ALLIES AID LEAGUE LITHOGRAPH DEPICTING THE EXODUS FROM BELGIUM



ONE OF THE PANELS AT PANAMA-PACIFIC EXPOSITION



ONE OF BRANGWYN'S MOST FAMOUS ETCHINGS - THE DEPARTURE OF THE HOP PICKERS FROM CANNON STREET RAILWAY STATION



FRANK BRANGWYN AT WORK

The Romantic Career of Frank Brangwyn, Wizard in Color, Who Has Contributed Notable Panels in Court of Honor at Panama Exposition.

NO other artist in the world perhaps has come to mean so much to Americans as Frank Brangwyn, who is without question the greatest of living English artists.

He is the only foreign artist who has been invited to contribute to the decoration of the buildings at the Panama-Pacific exposition and the painter he has done for the Court of Honor have caused thousands who have never been interested in art before to stand and stare in amazement.

Visitors gaze with mixed emotions of

delight and wonder at the eight enormous panels which decorate the buildings of this court and which swim gloriously in the marvelous sunlight of California.

They depict in inimitable manner and in gorgeous color and design the amazing fertility of the west. Only a Brangwyn could have handled these gigantic murals so that they would mean so much to the people of America.

Far and wide his work at the exposition has been praised and an equal amount of praise has gone to the mural paintings he has done for various public buildings in America. This half Welshman, half Englishman, is a man apart as an artist. It is pretty generally agreed

among authorities that Brangwyn is one of the greatest painters England has produced in her history.

Oddly enough, Brangwyn finds more appreciation in America and in France than he does in his native country, which has always ignored and neglected its geniuses. In Italy, at the recent international exhibition in Venice, they accorded him a room to himself. France has always appreciated his work and is second only to the United States in its demonstrations of regard for his productions. England lags far behind, giving a begrudging word or two to the Brangwyn masterpieces and going into ecstasies over the sweetly pretty works that crowd the walls of the Royal Academy.

Brangwyn's career has been far more extraordinary than that of any other modern painter. His struggles as a boy with his art, his restless romantic nature that took him about the world in a sailing vessel, his hard road as an artist and his final triumph make an interesting character of him.

Success has come to Brangwyn in

great measure but it has left him absolutely unspoiled. Although acclaimed the world over, with far more orders for paintings than he can possibly execute, with an income which is scarcely approached by that of any other painter, he has still a mind as simple and fresh as that of a child.

The amount of work he turns out is almost unbelievable. In his studio near London he keeps a corps of artists employed in finishing up great mural paintings to which he has given all except the routine touches. Yet he is never too busy to receive callers. His patience with those who come to see him merely out of curiosity and waste hours of his valuable time is proverbial.

At the same time he has never permitted himself to be lionized by English polite society, which has endeavored time after time to make a social god out of this great artist. From first to last Brangwyn lives only for his art. He spends none of his spare moments in the fashionable salons of Mayfair. To keep himself in the best of condition for his work he goes to bed early and rises early. The night life does not appeal to him in any sense of the word.

Brangwyn's physical appearance, like that of many other artists who have produced a great amount of work, is indicative of his powers of endurance. Like many Welshmen, he is short and stocky. His sturdy limbs and torso convey an idea of immense power and endurance. He is nearly fifty years old but looks ten years younger. His cheeks are still ruddy and his movements are quick and vigorous.

Most of his hair is raven black but a white fringe is beginning to appear at the temples. The contrast in the color of his hair is repeated in his moods. He is a man of many temperamental changes. He will work only when the working spirit is upon him and at such times he accomplishes an amazing amount of work in a short time. His speed in executing a painting is unbelievable. Very often he turns out a completed canvas at one sitting.

One secret of his ability to work fast is to be found in his ability to work in several mediums. With equal facility he works in oil, water colors or at etching and he can rest himself from any of these by turning to the other.

Although he has an immense studio at Hammersmith, West London, it does not give him sufficient room for his needs. Part of his work is done in a second studio at Baron's court near the former studio.

Any time of the day you care to drop

into either of these places you will find Brangwyn at one or the other of them directing a corps of men working on enormous canvases partially covered with the vigorously drawn figures which the whole world has come to recognize as the Brangwyn type of being.

In these two studios can be found completed paintings or paintings in the process of making which will go to all parts of the world.

But Brangwyn can do many more things besides working at paintings and etchings. He has designed the decoration of many homes right down to the house furnishings, rugs, furniture and draperies. In color he has done posters, pictures, mural decorations and book illustrations. Many of his early friends used to worry that Brangwyn with all his work would burn up his vital force and die before he had accomplished half of what he might. He has lived to laugh at all these worries and even at the present day gives no sign whatever of breaking.

There is no question that Brangwyn was a large part of his virility and healthfulness to his early life at sea. As a boy sailor he went half way round the world, made frequent trips to the mysterious Far East, stowed away in his brain the romance, the picturesqueness, the color and the charm of the eastern lands of sunshine.

Brangwyn was born in 1867 of an English father and Welsh mother in the Belgian town of Bruges. Eight years later he was brought to London to live, where his father earned a meager living for the family as an architect.

When he was only thirteen years old Brangwyn began copying pictures at the South Kensington museum. He early attracted attention by his ability. One day William Morris, the celebrated English artist and craftsman, struck by the facility with which Brangwyn did his copying, engaged him to work in his studios.

The youth worked hard and when he had saved ten dollars he set out on a sketching trip. His money didn't last

long and he soon found himself in debt to the master of a sailing schooner upon which he had done much painting. It was then that he made a deal whereby he was to work as a sailor and pay off what he owed. His life afloat began in this way.

Voyage succeeded voyage and the boy saw the greater part of the seas and the land of the eastern hemisphere. Always, however, he kept at work upon his art. When he was only eighteen the Royal Academy accepted his first oil painting. In later years, although he had had a couple of successful exhibitions that attracted attention, he was almost discouraged by his inability to make both ends meet.

He was about to abandon art and to take to the sea for good when a dealer in colors promised he would guarantee Brangwyn ten dollars a week for two years. The boy accepted and settled down to hard work.

In 1891 and again two years later the French art world acclaimed two typical Brangwyn paintings, "The Funeral at Sea" and "The Buccaneers," which were exhibited at the Paris salon. It was the beginning of his reputation on the continent, which has completely outdistanced his fame at home. In 1892 his "Convict Ship" was exhibited at the Chicago fair and was widely praised and given a medal. Only the year before the Royal Academy had "skied" the same painting.

Despite all the home-born criticism he has had to face the painter has persevered and has left his critics baying far in the rear. The spirit of sane modernity is to be found in all his paintings. He is both a painter's painter and a popular painter and grapples with a man's grip the problems troubling the rising generation of painters. He respects the masters of the past, but is certain that the present generation and each succeeding generation of painters has a task all its own.

"The old masters have had their day," he says. "Let the new masters have theirs."

Night In London—The Haunting Fear of a Zeppelin Raid

She draws up a list of things to do if the Zepps DO come. She is seen reading it to Tou-Tou, who is visibly impressed.



She carefully packs her hamper every night in case she may have to picnic out among the debris of her home the next day. Tou-Tou, as you may see, is wearing his respirator.



She hears a crash, she arises, fixes her respirator and prepares to descend to the darkness of cellars, only to find the disturbance was caused by a cordon of those gallant special constables determined to guard her from all possible harm.

—From the London Sketch.

